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An early Chalice with copper-gilt foot, stem and calyx, having finely chased Cherub's Heads, floral and scroll work. The Cup is of silver gilt. This Chalice is 9½ inches high. Circa 16th century.



ACQUIRED BY THE BOYMANS MUSEUM, ROTTERDAM, FROM MESSRS. D. KATZ

A GREAT REMBRANDT FROM AN AMERICAN COLLECTION FOR A DUTCH MUSEUM

Formerly in the collection of Mr. Charles M. Schwab of New York, the famous Accountant (also called St. Luke) has just passed to the Rotterdam Museum, being the second extremely important painting it has acquired in recent months, of which the first was the Vermeer reproduced in this magazine a few weeks ago. Painted about 1661-63, the canvas measures 40½ by 32 inches; the subject is executed in the very impressive broad manner of Rembrandt's last works, a great proportion of the pigment laid on thickly with the palette-knife to produce a surface of magnificent richness of texture. The deep red of the subject's gown and the bright red of his cap, the limitless but luminous dark brown of the background, the flesh tones and white undergarment set off by a golden light, create a symphony of color doubly sonorous for the play of light in the plastic brushwork. The painting eloquently expresses the spiritual content of which the works of Rembrandt's last decade are immediately communicative, making highly credible the supposition advanced by Valentiner that the picture represents St. Luke, as a companion to other evangelical representations in the Louvre and Alte Pinakothek, Munich.

THE ART NEWS

APRIL 30, 1938

POETIC VISION *of the* LATE RENOIR

The Gangnat Collection Shown in Philadelphia

BY MARTHA DAVIDSON

FOR the second consecutive year the spring heralds an extensive exhibition by Auguste Renoir, whose greatness was surpassed by none during the late nineteenth and early twentieth centuries. Spring, the season of renewed life and reborn laughter, is a fitting season in which to celebrate the Master of Cagnes who looked upon earth as the Paradise of the Gods, who spoke of the delight of giving oneself up to the "sheer joy of painting," of "joyous tones," of "flowers that looked almost as gorgeous as a Delacroix battle-piece," of the beauty of breasts and buttocks and of housewives' hands. This year the exhibition is being held at the Philadelphia Museum of Art and, unlike the comprehensive scope of last May's event at the Metropolitan Museum, it surveys the artist's "Later Phases" and supplements the previous exhibition, the one weakness of which lay in the slighted representation of Renoir's work after 1900.

Save for a few monumental paintings lent by Durand-Ruel, whose founder was the first dealer to sponsor Renoir's work, most of the sixty dazzling canvases have been borrowed from M. Philippe Gangnat whose father, the late M. Maurice Gangnat, was, shortly after the turn of the century, a close friend of the artist and an avid collector of the works that were painted during the period of their friendship. Many of the more important canvases, notably *Baigneuse Blessée*, were eliminated from the collection when it was placed on sale in 1925, but the remaining fifty, from the original group of thrice that



LENT BY THE GANGNAT COLLECTION TO THE PENNSYLVANIA MUSEUM OF ART
"COCO AND TWO SERVANTS" PAINTED BY RENOIR AT CAGNES IN 1910



LENT BY THE GANGNAT COLLECTION TO THE PENNSYLVANIA MUSEUM OF ART
"POMEGRANATES AND FIGS," A LATE STILL-LIFE, IN GLOWING COLOR

number, offer an intimate view of the artist's preferred subjects: radiant landscapes, luscious still-lives, vivacious bouquets, delightful children, and above all, goddesses of the Earth, immortal nudes that make pale any other portrayal of Persephone, bearer of life and harbinger of spring.

A sprightly portrait of M. Gangnat, Sr., reveals a gentleman with twinkling eyes and a generous moustache that sweeps across a lively face which has an animation so extraordinary as to scarcely need the prayer of Pygmalion to bring it to life. It is one of the few male portraits painted by Renoir, who preferred the beauty of buxom females and the charm of young children, especially of *Coco*, or *Claude*, the youngest of his three sons who was born in 1901 and whose golden head soon became a favorite subject for his father's paintings. The unabashed directness with which Renoir approached his ample nudes and nursing mothers is equalled by his attitude toward the bewitching mannerisms of the young. *Coco Writing* (reproduced on the cover) is an unaffected appreciation of the awkward essays of his son busily intent on manipulating his pencil, while the blue-eyed *Child with Spoon* is a portrayal of a healthy infant.

The universal and ceaseless appeal of Renoir's paintings is in large measure due to his elemental subjects and his lusty hedonism which squires the senses and produces a robust animalism that is entirely free from any neurotic insinuations. Renoir painted as a liberated being, a pagan who did not have to seek far to provide his thirst for material

to paint. He found it in his family, his children and their nurse, the homely Gabrielle (who was the antithesis of "those over-bred females they call society women" at whom the painter scoffed), the gardens surrounding his house and its fruits and flowers, trees and vines. Yet Renoir, with the magic of his brilliant colors, massive forms and shimmering light, transformed these familiar subjects into exotic delights charged with an instinctive *joie de vivre* which he embodied as much as he sought. In his late years Renoir gave up the scenes of bourgeois conviviality, such as compose *Le Moulin de la Galette* of '76 or *Le Déjeuner des Canotiers* of '81. Instead of particular events he painted in essence the plentitude of life. Instead of individual portraits he painted a generalized type which was his own creation. Even his landscapes of the Midi were not so much particularized settings as idealizations significant of the shores of the Mediterranean.

When the new century was born, Renoir was in his sixtieth year and already suffering from the rheumatic affliction which, a decade later, was to paralyze his limbs almost entirely. The artist, having traversed a long career begun as a child of thirteen when he became an apprentice in a porcelain factory, already, despite the prophecy of failure made by Manet, had enjoyed the renown that was being denied his friend and contemporary, Cézanne, the Recluse of Aix. A son of a poor tailor of Limoges, Renoir's youthful occupations included not only the decoration of white porcelains with colorful bouquets that never were to leave his paintings, but also the ornamentation of fans and window shades with motifs derived from the eighteenth century French masters, Boucher, Fragonard and Watteau, artists whom he felt to be his progenitors. He admired variously Goujon, Courbet, Manet, Delacroix, and he knew Diaz and the Forest of Fontainebleau. In the atelier of Gleyre, where he went to study at the age of seventeen, he met the Impressionists, Monet and Sisley, and, swayed by their theories of color and light and changing atmosphere, participated in the movement and contributed to the historical first exhibition in 1874 and later again in 1877. He traveled in France, Africa and Italy and returned with rebellion against the Impressionist's *faire du premier coup* and with memories of classical forms and radiant light.

Throughout Renoir's early career there were times when he stressed classical elements, other times when, antithetically, he



LENT BY THE GANGNAT COLLECTION TO THE PENNSYLVANIA MUSEUM OF ART
RENOIR'S "RECLINING NUDE" OF 1914. IN A GREAT VENETIAN RENAISSANCE TRADITION

final crescendo in the final movement of a symphonic career. While Renoir was painting these pictures saturated with light,

palpitating with color and the heat of the sun and packed with the signs of his love of fruitful life, sensuous surfaces and undulating forms, Cézanne, who had died in 1906, was already being canonized by the young Cubists and the Fauves were resurrecting Gauguin and Van Gogh as prototypes for their experiments in subjective expressionism. But Renoir, in the process of drawing tight the manifold strings of his experiences which had made him the greatest living descendant of the artists who, through the centuries, had discovered the human body to be the thing of highest beauty, remained apart from the controversies of the younger generations.

Soon after the arthritic attacks the artist moved to the Midi and in 1907 he settled down in Cagnes where most of the canvases acquired by Gangnat were painted. The fruits, the flowers, the simple cottages and pleasant gardens, always through which there is a vista to the blue sea, the patch of color trembling with its sapphire hues—these were, besides the gargantuan nudes, the convenient subjects that were transformed with miracles of light, color, texture and mass in his irradiating canvases. *Woman in a Field* and *Hay-maker*, one of the two paintings kept unvarnished under a glass and reserved for comparison with the changes of pigment expected to occur under varnish, are impelled by the same respect for the earth and the simple peasants who work the soil that engendered the paintings of Millet and Pissarro. The luscious strawberries, the lemons and the blood-colored pomegranates and figs, the last a magnificent still-life (similar to one of the same fruits in the Barnes Foundation) are, despite their commonplace nature, dramatic because of the animate character with which they have been infused.

To see what change took place shortly
(Continued on page 22)



LENT BY THE GANGNAT COLLECTION
"DANCER WITH CASTANETS" BY RENOIR, 1909

PRIMITIVE PAINTERS FROM THE PEOPLE: FRENCH & AMERICAN

BY JEANNETTE LOWE

FEW artists, primitive or sophisticated, are able to reach out, seize upon the spectator and compel him, willy-nilly, to enter into a painting as a passer-by who joins a dance. But such is the magnetic quality of the exhibition of Modern Primitives of Europe and America at the Museum of Modern Art, that one capitulates at the threshold to its freshness, its intensity and its innocent pleasures. Water was never so blue, woods so green, and human beings so familiar and understandable. They may be women washing clothes and drying them in neat rows on the grass, they may be circus performers entering the ring, they may be members of a gypsy encampment, incredibly spick and span, somehow one has known them all before. Because of the direct and wholehearted sincerity with which they are presented they live for us in a reality more luminous and sharp than most actual experience. How can one fail to respond?

The purpose of the exhibition is to show the work of masters of popular painting, artists who have been self-taught, to whom art is the visual expression of elementary intuitions, wholly uninfluenced by cultivated attitudes or fashions. Never having been encumbered by the rules, the naïve artist has preserved an innocence and a sense of reality which communicate themselves directly, and somehow the spectator, a stranger, shares with him the intensification of life which was his original impulse to paint. He is first of all devoted to fact, a thing to be known and respected, but mere surface realism is not the touchstone of his reality. In harmony with all genuine artists he orders his facts, and imbues them with their inner and unmistakable meaning.

Few of the artists have had any professional training or book learning in art. They have come from many walks in life, as the biographies in the catalogue reveal. Most of them have carried on



LENT BY THE GRENOBLE MUSEUM TO THE MUSEUM OF MODERN ART
BOMBOIS' "SELF PORTRAIT" WITH ONE OF HIS PAINTINGS

their painting in conjunction with work by which they earned their living; carriage making, carpentry, masonry, store keeping and farming. All of them have flourished in spite of the neglect of the fashionable art world. It would be a mistake to apply academic standards to their work, for they are grounded in other values. They have a right to be called "artists of the people," for they belong to the creative tradition which takes its inspiration near at hand, and from sources which are unconcerned with the problems of a theoretical universe.

Best known of the French artists is Rousseau, *le douanier*. His powerful expression and perfect precision are present in nearly a score of canvases. Camille Bombois, the son of a boatman, is somewhat known in this country, but in the twenty examples from his hand, his superb color, his robustness, and the forceful, unhesitating translation of exactly the world he sees, will undoubtedly make him new friends. The work of Dominique-Paul Peyronnet, a printer in color lithography, is enchantingly represented by his *Foggy Sea*, a literal presentation, instinct with a sense of pattern. His *Ferryman of the Moselle*, with the neatly spaced stars of its blue firmament, and dramatic cutting of the cable of the enemy's boat, is one of the strongest paintings in the exhibition. René Rimbert, a postal clerk, with more opportunity to enlarge his horizon than most of the artists is also the most sophisticated. His calm color and compositions sacrifice nothing to atmospheric effect.

Among the Americans is a small, but enormously illuminating group of paintings by the Quaker preacher, Edward Hicks, who made his living in the early nineteenth century as a coachmaker and a painter of signs. His *Peaceable Kingdom*, a favorite



LENT BY MRS. CHARLES PAYSON TO THE MUSEUM OF MODERN ART
"THE UMBRELLA" BY ROUSSEAU; A NAIVE PAINTER VIEWS A FRENCH PROVINCIAL SCENE

(Continued on page 22)

Expanding a College Museum: Building and Backing at Oberlin

BY ALLEN M. BAILEY

THREE noteworthy exhibits, at Oberlin, Ohio, one of paintings loaned for the most part by Eastern college and university museums, another, the history of the book from the ninth to the twentieth century, and finally, a collection of mezzotints built around the eighteenth century social and political history, have just begun in connection with the opening of the new wing of the Dudley Peter Allen Memorial Art Building.

In addition to the exhibits, the three-day dedication program included a reception for the Oberlin faculty and a gathering of teachers of art and members of the museum staffs of the middle west on Friday with several lectures.

The exhibit of paintings and the collection of mezzotints will be on display throughout May and that on the history of the book will remain as a permanent loan to the Museum. The first-named exhibit has been lent by eight college and university museums as examples of works which their art departments consider representative of their collections. It has been assembled with the idea in view to give the newly formed "Oberlin Friends of Art" an example of what may be done for the college art museum which is so essential for developing the appreciation and understanding of the students. The funds raised by this organization will be used both for the purchase of original works of art and to import exhibitions.

The exhibition of paintings only hints at the richness of material already in the collections of college museums. The museum staff undertook to represent the field of oil painting, not especially for its importance, but because it was necessary to make some limitations. Countless other fields such as sculpture, textiles, ceramics, prints and drawings are, of course, equally important for a college museum. The permanent collection is the nucleus around which the various loans are grouped.



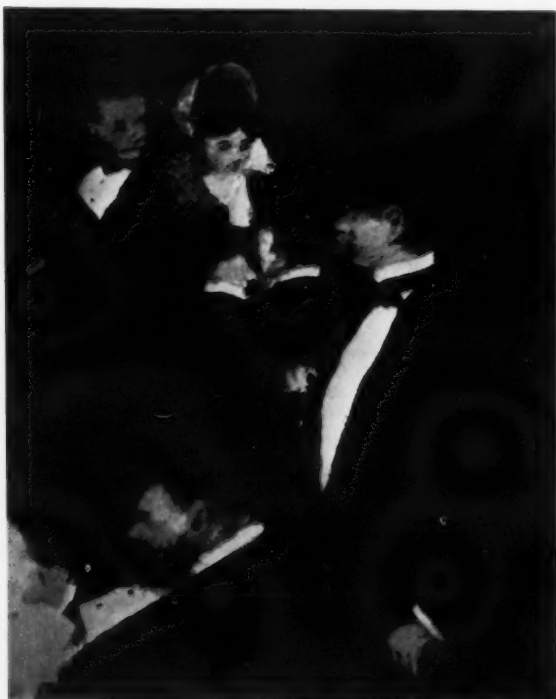
LENT BY MOUNT HOLYOKE COLLEGE

VAN HONTHORST: "OLD WOMAN WITH A CANDLE." DUTCH XVII CENTURY



LENT BY PROFESSOR CHARLES H. A. WAGER

"LADY MARY COKE," A MEZZOTINT BY McARDELL AFTER RAMSAY'S PORTRAIT



LENT BY THE FOGG ART MUSEUM

"GEORGE MOORE LEAVING THE OPERA." A CHARACTERISTIC SATIRE BY J. L. FORAIN

Museums and the paintings that they are contributing are as follows: the Fogg Museum at Harvard is lending three paintings: *At the Races* by Degas; *George Moore at the Opera* by Forain; and Cézanne's *Auvers*, *Small Houses*; Yale University: *Portrait of William Buckland, Architect* by Charles Willson Peale, and *Self-Portrait of the Artist Painting his Wife, Sarah Annis Sully* by Thomas Sully; Princeton: *Descartes* by Phillippe de Champaigne; Mount Holyoke: *Old Woman with a Candle* by Gerard van Honthorst; Vassar College: *Landscape* by Richard Wilson and *Vieze of the Scuola di San Rocco* by Jacopo Marieschi; Smith College Museum of Art: *A Cross Country Run* by Géricault; Wellesley College: *Head of a Girl* by Renoir and *Montigny Les Corneilles* by Corot; Beloit: a Wyant *Landscape*.

The two other exhibitions will be held in new rooms made available by the addition to the building. The collection of manuscripts, incunabula, and rare books loaned by Professor Frederick B. Artz will be shown in the new Print Room and Professor C. H. A. Wager's collection of mezzotints in the new lecture hall.

Important among the manuscript illuminations are a set of fifteenth century Flemish miniatures of the Four Evangelists and a thirteenth century French leaf representing a Bishop and Canons. Of the great printers of the Renaissance and the seventeenth and eighteenth centuries there are the following examples: Aldine Press, Venice, 1540, Machiavelli's *Discourses of Livy*; Froben Press, Basle, 1532, Erasmus' *Praise of Folly*; Plantin Press, Antwerp, 1564, Erasmus' *Colloquies*; Elzevir Press, Amsterdam, 1662, Cicero's *Orations*; and Bodoni Press, Parma, 1793, Leone's *Song of Songs*. New additions to the collection include a series of twelve Russian seventeenth century manuscript illuminations of the Bible and some Persian miniatures of the sixteenth century.

In the New Lecture Hall is shown Dr. Wager's collection of eighteenth century mezzotint portraits, a group of over one hundred examples chosen by Dr. Wager to illustrate the English political and social life of the times. The portraits center about Burke, Charles James Fox, the younger Pitt, the circle of Samuel Johnson, and the contemporary stage. Among them are such well-known prints as the following: *Samuel Johnson* by James Watson; *Frances Anne Greville* by James McArdell; *David Garrick between the Muses of Comedy and Tragedy* by Edward Fisher; *The Dilettanti Society* by Charles Turner; *Louisa Thynne, Countess of Aylesford*, by Valentine Green; and *Elizabeth Robinson, wife of Edward Montagu*, by Smith, all after Reynolds.

In contrast to the past when exhibits of paintings were held at infrequent periods either in old French Hall of Warner Gymnasium, the new enlarged Art Building galleries under the directorship of Professor Clarence Ward and the curatorship of Mrs. H. B. King, are correlating the exhibits with classroom work so that the student may obtain a truer understanding not only of old and modern masters, but of Folk Art as well.

New Exhibitions of the Week

JEAN DE BOTTON, A LIVELY RECORDER OF FESTIVE CELEBRATIONS

ONE can easily understand the choice of Jean de Botton as the only non-English artist invited to attend and paint the Coronation last year in Westminster Abbey. He has a flair for the pageantry of the spectacle, an animation in describing its crowd of tiny, colorful figures and a sense of design in marshalling them into groups which are significant in the pattern as a whole. One of the most entertaining paintings of the group now on exhibition at the Carroll Carstairs Gallery, imaginative in its rhythmic line, is *Queen Mary and the Princesses Leave the Abbey*. Although for the most part a painter who sees things conventionally, de Botton does not hesitate to distort his figures occasionally, as in *Coronation Ball*.

His facility in reproducing the elaborate scenes verges on illustration at times, and seems to be only that when he attempts to paint hunting scenes such as *Rendez-vous de Chasse*. His most satisfying work is seen in *Paysage de l'Île de France* and two *Views from Hampton Court*, less hectic as spectacles and better realized as serious painting. When he paints the spectacles he sees pictorially. Comparison with Constantin Guys, however, makes his gift for painting seem chiefly a facility for dealing with the surface of life and that rather flatly. J. L.

JONAS LIE'S PAINTINGS

MORE than a score of Jonas Lie's paintings at the Grand Central Galleries reaffirm his delight in solving the problems of air, light and the complexity of pattern. There is an ardor in his sparkling brushwork which, in *Cornish Coast*, turns out an atmospheric effect of great brilliancy. In its energy and mettlesome vigor the president of the National Academy of Design defends the cause of academic painting at its best. But in the simpler pattern of *Tuna Boats* and *Pigeon Cove* there is more emotional depth and more direct appeal to the spectator. *The Brook*, in its gentle lyricism, is definitely a further step toward a less academic handling of his theme. It is as though one heard in an expertly spoken language the occasional sound of an individual accent. J. L.

ABSTRACTIONS BY JEAN XCERON, GREEK-AMERICAN ARTIST

JEAN XCERON, Greek-American painter now exhibiting at the Nierendorf Gallery, speaks the language of absolutes. Simple line and simple planes of color, ruled, ordered, balanced and freed from their relationships to arbitrary form, are made to serve the mind without reference to the represented world. Starkly static, save for the promise of immediate movement made by the juxtaposition of contrasting color areas, these abstractions, less rigidly

simplified than the well-known compositions by Mondrian, nevertheless are based on the balance of horizontals and verticals similar to the system evolved by the neo-plasticists in their search for tranquility. Xceron's color harmonies, frequently composed of lavender, green and grey, are individual and decorative. Though his *Peintures* leave the emotions unstirred they nevertheless serve admirably as panels for mural ornamentation. M. D.

ALICE JUDSON'S WATERCOLOR NOTATIONS FROM CENTRAL AMERICA

THE lengthy pilgrimage of artists to Guatemala was joined three months ago by Alice Judson whose impressions in watercolor

have been placed on display at the Babcock Galleries. Hitherto the artist, member of The Fifteen, has found her subjects in New England and New York, yet never were her watercolors so mature or so solidly constructed. Unlike many of the other pilgrims she has acquired no new mannerisms nor has she attempted to base her effects on splashes of pure color. She has, instead, maintained her direct interest in the outer aspects of nature and developed her craft along the realistic paths familiar in her work. Brilliant light and related shadows are suggested by thinned washes.

She has captured the picturesque charm of the Indian markets, the tropical lakes and mountains, the patios and the Spanish Baroque architecture, and she has accomplished this, not by tiresome repetition of small facts or any detailed account of literary interest, but by a conservative spontaneity and tempered organization of the pictorial elements present in nature. If the sustaining power of broad washes sometimes falters, the artist's genuine enjoyment of her Guatemalan subjects never fails to communicate itself to other eyes. M. D.

LATEST WORKS BY A CAPABLE AMERICAN PAINTER, EDWIN DICKINSON

THIRTY-FIVE paintings by Edwin Dickinson at the Passadoit Gallery indicate the range of this painter's activity during the past seven years, and show a marked change in the course of his style. He has freed himself from the almost academic technique of the earliest work and, in his last paintings, reached the point at which he has become absorbed chiefly in the impressionistic statement of a mood.

A period along the way during which he painted huge canvases in incredibly deep tones of blue and black, somewhat obscure in meaning, as well as actually to the eye, is also represented. *Figures*



EXHIBITED AT THE CARROLL CARSTAIRS GALLERY

BOTTON'S CORONATION SCENE, "THE PROCESSION PASSING THROUGH ADMIRALTY ARCH"

and *Still-Life* belongs to this group, but it is illuminated so that its rhythmic arrangement is more apparent than the others on view, and one can enjoy the technical excellence of the painting. Much of the latest work, which was done in the south of France, is veiled in a foggy grey through which emerge occasional patches of color. Most successful among these are the studies of the small villas of this region, of which he has captured the romantic feeling. *Villa La Mouette*, in its soft brooding quality, presents in pink and misty grey a charming interpretation of a mood. Shimmering and opalescent, *Farm House, Sanary* is another example of this technique, in which the artist has fortunately found himself. J. L.

DRAMATIC PASTELS OF THE FAR WEST BY LOUISE FARNSWORTH

PASTEL sketches by Louise Richards Farnsworth at the Montross Gallery have been inspired by the grandeur of mountains, canyons, glaciers and the awesome aspects of sunrise and sunset. They are most successful when the artist concentrates her attention upon the simpler patterns of the earth's surface, for in the formation of a mountain range there is endless variety of shapes to entertain the eye. Even in the unobtrusive medium of pastel the color of such grandiose scenes can run away with itself, and it is in the more subdued sketches that the artist has found her best realization. *Early Winter, Great Salt Lake* essays a more vivid tonality, and is the most agreeable of the work in a higher key. *Grey Day* and *Quiet After Storm* find favor in their ingenious pattern and dark tones. J. L.

BRONZES, MARBLES AND WASH DRAWINGS OF RODIN

RODIN exhibitions are rare enough events these days to attract the public to the Galerie René Gimpel, where half a dozen or more bronzes, many of them reductions from the famous *Porte d'Enfer* figures, a few marbles and an important collection of wash drawings have been placed on view. There is a small version of *L'Age d'Arain* and a similar bronze head of Balzac, the originals of which are too familiar to require comment. Rarer pieces are his *Femme et Enfant*, an early work showing a striking affinity to

Carpeaux, and a group, the central figure of which must undoubtedly have influenced *Le Penseur*. The highly polished, almost greasy surface of the marbles, peculiar to the period and to Rodin's workmanship, unfortunately detracts from their artistic effect.

For the modern eye, however, it is the drawings that are of chief interest. Their free and masterful line, the forerunner of Picasso's, their shifting tones of delicate color wash, the admirable sense of weight and solidity in his figures amply reward a trip to the gallery. Tirelessly turned out by the sculptor, to whom they represented exercises in facility rather than studies for any definite work, they show a surprising directness of perception that links Rodin to the artists of today. R. F.

VIRGINIA BERRESFORD, EXPERIMENTER IN AN ORIENTAL IDIOM

VIRTUOSO dexterity, jeweled colors and a kind of detached fancy constitute the appeal of Virginia Berresford's watercolors which are currently hanging at the Marie Sterner Galleries. *Sea Shell*, despite the triteness of the subject, is drawn with both a deft calligraphy and with spongy washes traceable to the watercolorists of the Far East. The resonant, boldly stroked *Iris* has its antecedents in the decorative paintings of late Japan. Another motif favored in the East and used similarly by this artist is fish seen in the water from a cross-section point of view and painted as if seen through its transparent substance.

Frequently the scenes degenerate into decoration. *Hurricane* is inappropriately lovely. *Hibiscus* is trivial. But *The Wave* demonstrates that the artist can give up the ostentatious display of technical accomplishment and, by making the means serve the end, she produces an exquisite yet powerful view of an ocean roller as it breaks at the crest. She has mastered the difficult art of fusing washes together and has made skillful use of the patterned texture of different papers so that the miniscule depressions attract the color particles which glow with the resonance of turquoise and sapphires, gems whose colors appear in many of Virginia Berresford's paintings.

Supreme virtuosity is exhibited in a series of six monochromatic wash drawings, lively, witty and characteristic representations of Negro dancers, their lanky forms twisted in rhythm to the irresistible and omnipresent music for *Susy Q* and *Truckin'*. M. D.



EXHIBITED AT THE MONTROSS GALLERY

"OLD CHERRY TREES," A PASTEL SKETCH IN DELICATE TONES BY LOUISE R. FARNSWORTH

ENCAUSTIC PAINTING BY ROWE AND CORINN

TWO artists who have experimented in the ancient technique of encaustic are showing their work at the Associated American Galleries. The art of fixing color permanently by means of wax and heat, joined with printing, has evolved a medium which allows great flexibility, and the work of Guy Rowe and Corinn that is being shown demonstrates its particular quality. There is a wide range of orchestration, from simple line to full color, in a variety of tones, or flat. Transparency, opaqueness and relief are possible in the same print. A large number of flower prints and a few portrait heads of incisive characterization attest the versatility of the artists in a medium whose evolution may have far reaching effects in the art of printmaking. J. L.

FISHING SCENES BY OGDEN PLEISSNER

HIGHLY specialized from a piscatorial standpoint are the watercolors by Ogden Pleissner at the Sporting Gallery. The exhibition

is called "Rivers of the North Country" and the paintings reflect the enthusiasm of a fishing trip in this region where salmon and trout were the particular objectives.

Pleissner's record in watercolor captures, as well, the feeling of strong river currents, the misty blue atmosphere which overhangs the cool northern water at dawn, and the shafts of bright sunshine as they strike a wooded slope. He deals with the technicalities of dry fly fishing, of fighting the salmon and of poling upstream so realistically, that to the confirmed fisherman these watercolors must reconstruct the entire operation with complete conviction. Pleissner's ability to simplify a scene is not seen here to any extent, for his aim has been rather to record his experiences in affectionate detail than to condense them. In these details lies their chief interest. J. L.

T. DONNELLY'S WELL ORDERED SCENES

IN THE quiet paintings by Thomas Donnelly at the Harriman Gallery there is at once strength and a feeling of repose. He sees a landscape or an industrial scene in a spirit of detached calm, so that the stormy implications which often dominate them are subordinated to their simple, firm patterns. His colors are deep, and it is in his combinations of them that they attain distinction, as well as in his effective and rather sparing use of shafts of light.

Main Road, for instance, is the pleasant design of houses and a road, which would tell a rather somber story except for the glint of sunshine which lightens up the scene and gives it life. His skies particularly give him scope for this device, and he has carefully worked them out in cloud effects which have distinction. *Fairfield Beach* and *Storm's End* are particularly successful. One sketch of the George Washington Bridge which he did for an Art Project mural suggests that his talent may also lie in this medium, for this composition has the clear, ordered effect which makes a good mural painting. One would like to see more of this phase of Donnelly's work. J. L.

MIRO'S FLIGHT FROM REALITY: MODERN SPAIN TO CAVE DRAWINGS

THE fact that, in his expression of the subconscious in symbolical terms closely related to prehistoric rock drawings, Joan Miro is absolutely sincere and convinced that both subject and style constitute a valid aesthetic form, makes doubly difficult the problem of reviewing the exhibition of the artist's latest works which is current at the Pierre Matisse Gallery. It is easy enough and quite true to say that Miro is an important force in contemporary painting, that in his escape from the dictatorship of the academy and the equal tyranny of so-called modern taste he has found a certain freedom in the crude positivism of the art of glacial man, that his system of codification is important not only for itself but for direct and reciprocal influences it has had on other men including Paul Klee. But the obstacle to accepting all of these facts as a proper summation lies in the one reality neither Miro nor any of his affinities have been able to escape: the fact that this flight to the caveman is predicated upon a pure intellectuality, upon the willful mental process of discounting whole millenia of human experience and an utterly hopeless pretense that all the road first traveled and then traveled back simply does not exist.

As a result, most of the twenty paintings—all executed in 1937—in the present exhibition leave the beholder torn between desperate attempts to correlate the painfully awkward drawing with diffuse symbolism and intermittent moments of pleasure over the



EXHIBITED AT THE MARIE HARRIMAN GALLERIES

EMPHASIS ON PATTERN AND SUBDUED COLOR IN THOMAS DONNELLY'S "VALHALLA VILLAGE"

delightful purity of color or entertainment at some delightful bit of humor. Of the characteristic works, *Woman with Chignon* and *Women Surrounded by Birds*, the latter immediately and amusingly suggestive of the manifold traditional erotic imputations of birds, are the best in color and in approach to a comprehensive design. The chief exception is the oil *Still-life with an Old Shoe* which for morbid, gangrenous coloring and generally stomach-turning qualities in purely abstract form takes all prizes for the 1937-38 season. Its real meaning, however, is far deeper than the surface qualities which contribute so much to its mood: the melancholy provoked by the fork-speared bread, by the very use of rubbish and garbage as thematic material, is eloquent of the dread psychosis of despair and futility that a moribund European civilization—of which a Spaniard is the eminently proper recorder—forces upon its members. From that kind of reality any kind of escape is justified. A. M. F.

PAINTINGS BY MADELINE SHIFF; LILIAN SWANN'S SCULPTURE

E. MADELINE SHIFF, wife of the late Arnold Wiltz, whose paintings were exhibited this winter, brings to the Karl Freund Galleries a group of her own paintings. Reflected in several of her landscapes and interiors, though less consistently and definitively is the same tendency to simplify elements and to exaggerate the recession of objects in space that were typical features of the work by the artist's husband. There is, however, little of his mystic suggestion of the superreal and none of the charm of his brilliant light and individual color combinations. The best of this artist's work, *The New Baby*, which is a view looking down a long, narrow hospital corridor, is the painting that most closely approximates the style of the deceased artist. Greater ease contributes in making the patterned *South of France* and *Homeward Bound*, a snow scene with skiers sweeping swiftly around a bend, especially outstanding, while several studies of children signify this artist's interest in characterization.

Concurrently the young sculptress, Lilian Swann, exhibits a group of animal sculptures and portrait heads. Her system of modeling is invariably based on the decorative contrasts of sculptural planes although her style varies from extreme naturalism to stylization of forms into block like masses. Powerful modeling in an African head and rhythmical relationships in the group of lions that was awarded the Anna Hyatt Huntington Prize last year at the National Association of Women Sculptors and Painters show, hold promise for this artist who is still fumbling with her medium. M. D.

SCULPTURE: TOMPKINS

THE sculptured portrait, which must serve the double function of not only accurately recording the appearance and personality of the sitter but of taking its place in a modern setting, provides some of the most serious artistic problems. Rarely does one see them so successfully solved as in the dozen sculptured heads that are currently being exhibited by Laurence Tompkins at the Reinhardt Galleries. Tompkins not only has an admirable technical equipment which enables him to tackle the problem di-

rectly, he also shows excellent taste in his selection and elimination of detail. The likeness is obviously there. It remains for him to resolve it into any pattern that he may choose. This coordination of contradictory elements is best seen in an admirable head of the late *Sir Johnston Forbes-Robertson*, the original marble of which is in the Luxembourg, a work showing many of the incisive qualities of the Roman portrait busts. Very lovely is the terracotta of *Molly Tompkins*, whose beauty has mercifully not been made either sweet or sentimental.

In his figures Tompkins is a whole-hearted Classicist, drawing his inspiration from Greek prototypes but at the same time giving them the imprint of his own artistic personality. His large *Torso*, the original of which is carved in Trani marble, has a mastery of form and softness of modeling rarely encountered among contemporary sculptors. In a world of angular stylization and mechanical abstractions it carries with it a breath of Attic air that is as refreshing as it is unexpected: a re-evocation of the beauty of antiquity. R. F.



EXHIBITED AT THE REINHARDT GALLERIES

"COUNTESS FAITH SANTUCCI," A BRONZE PORTRAIT STUDY BY LAURENCE TOMPKINS

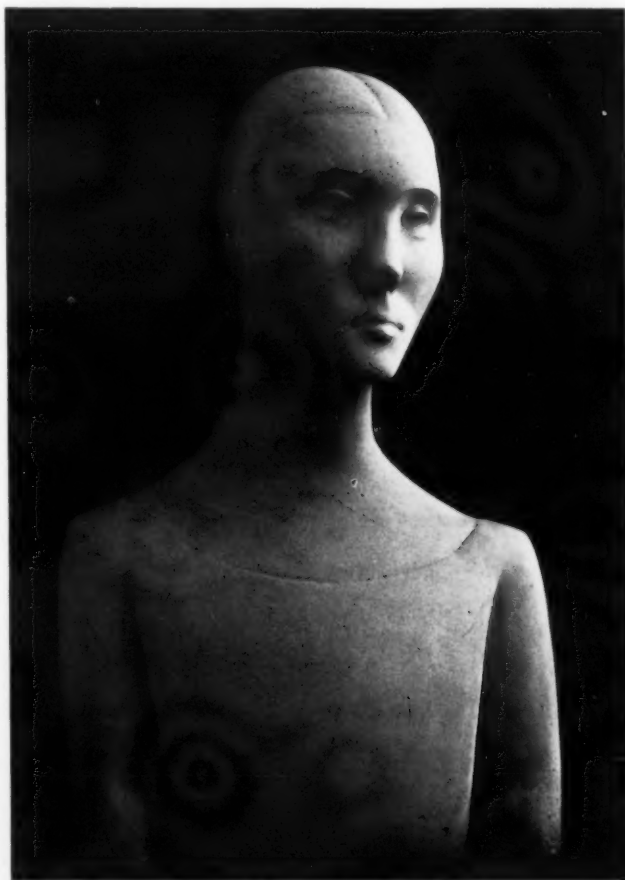
Carl Holty and Stuart Davis may be contrasted with the trenchant satires by Mervin Jules, Peggy Bacon and Philip Evergood; with figure studies by Karfiol, Moses Soyer and Alexander Brook; with flower pieces by Annot and Jacobi, themselves exiles from Germany. Menkes, the Polish artist, contributes a dramatic head of an old bearded man in a fur cap, Adolf Dehn and George Grosz two outstanding landscapes in watercolor, Joe Jones a poignant view of a wheatfield and Stuart Edie a charming, restrained interpretation of Spring in the countryside. William Chase posthumously contributes a still-life through the grace of the Ferargil Galleries.

Among the notable sculptures are Milton Hebard's nude carved in wood, Chana Orloff's stylized bust of a woman, Zorach's small bronze of a baby, Flannagan's *Head* and Maldarelli's fluent group, *Mother and Child*. Those mentioned are only a small number of the artists who have given not only generously but well. Small wonder that by noon of the opening day over forty of these distinguished contributions had already been sold. M. D.

DISTINGUISHED ARTISTS AID A WORTHY CAUSE

AN INSPIRING manifestation of generous, compassionate and cooperative benevolence is the description, in part, of the exhibition and sale of contemporary paintings being held at the Studio Guild Galleries for the benefit of the Joint Distribution Committee. Over one hundred and thirty well known artists have each contributed one or more paintings or sculptures to be sold at one hundred dollars, half or all of which is to be donated to the funds dedicated to alleviate the distress of Jews and non-Jews in Eastern and Central Europe. Relief and rehabilitation are humanitarian aims needed and welcomed especially today to counteract the barbaric destruction of art and culture and the bestial oppression of minorities.

Such a display of intelligent sympathy and democratic action as the present exhibition is doubly praiseworthy for, to complete the description of the exhibition, word must be said about its sterling standard and its presentation of a survey of present day art in America, a survey which, although perhaps for-



EXHIBITED AT THE STUDIO GUILD

CHANA ORLOFF'S SIMPLIFIED WOMAN'S PORTRAIT

THE AMERICAN SCENE IN A GROUP SHOW

A GROUP show at the Boyer Galleries has the variety of interest possible among the painters who regularly exhibit under these auspices. *Busy Street* by Josef Foshko demonstrates a tonal harmony of intricate pattern, which, in his use of flat colors instead of graded ones, does not weary the eye in spite of the complexity of the composition.

Harold Weston shows two paintings. The landscape called *Deserted Barns*, with its amply organized space and brilliant blue sky throws a design of trees into dramatic relief. John McCrady is represented by a Negro head and a splendid composition of stormy sky and buildings called *The Devil Is Beating His Wife*. Brilliant orange and dull grey unite in their striking contrast of tone and value to make a color composition of unusual interest, and his clean, unwavering line blocks out the geometrical forms with bold strength. A tender, lyrical little painting by Eilshemius is called *Canal*. Maril offers a simply constructed composition in his *Work Boat* and Mommer's *In the Beauty Parlor* has a monumental strength and calm. J. L.

THE HORSE IN ART: 2500 YEARS

Survey at

PEGASUS, the Trojan Horse, Alexander and Bucephalus, Nero and Incitatus, Mohammed's Al Burak, Sohrab and Rostum, Napoleon's white charger, General Lee's Traveler, Trancelim, the Brazilian Horse God — in legend and history we find the horse revered and celebrated by man. Sometimes he is divine, sometimes man's closest companion and ally in war or sport, occasionally a servant of man, but always the horse has inspired the artist by his beauty, vitality and grace. He is most often represented after man himself, in varying ways, according to the artistic period and the genius of the artist.

As still-life and as life in vigorous motion, the horse has been significant in art since the first anonymous hunter scratched outlines on the wall of a cave.

It is to demonstrate this significance that the students in Professor Paul J. Sachs' seminar on "Museum Work and Museum Problems" have chosen to assemble and to exhibit paintings and sculptures, by artists of East and West, who show the horse in all its forms. The oldest European object in the exhibition dates from the sixth century B.C.—a Greek statuette lent by the Boston Museum of Fine Arts. It shows the horse in the traditional attitude of the "flying gallop," with all four feet off the ground, a motive which is used all through art history. A drawing by Leonardo da Vinci, which may give us some idea of the lost Sforza monument, is lent by John

LENT BY THE RHODE ISLAND SCHOOL OF DESIGN



(LEFT)
"EQUESTRIENNE"
BY TOULOUSE-
LAUTREC

(RIGHT)
THE "EMPEROR
CHARLES V"
BY AN
ANONYMOUS
FLEMISH MASTER



Cambridge

Nicholas Brown of Providence; the same Renaissance spirit of Classicism is shown in Dürer's study for his woodcut, the *Rape on the Unicorn*, lent by the Pierpont Morgan Library in New York. In a modern conception of this classic spirit, Chirico paints great horses on a Grecian strand against a background of ruined temples; Mrs. Quincy Adams Shaw McKean of Boston is lending her rendition of such horses by Chirico.

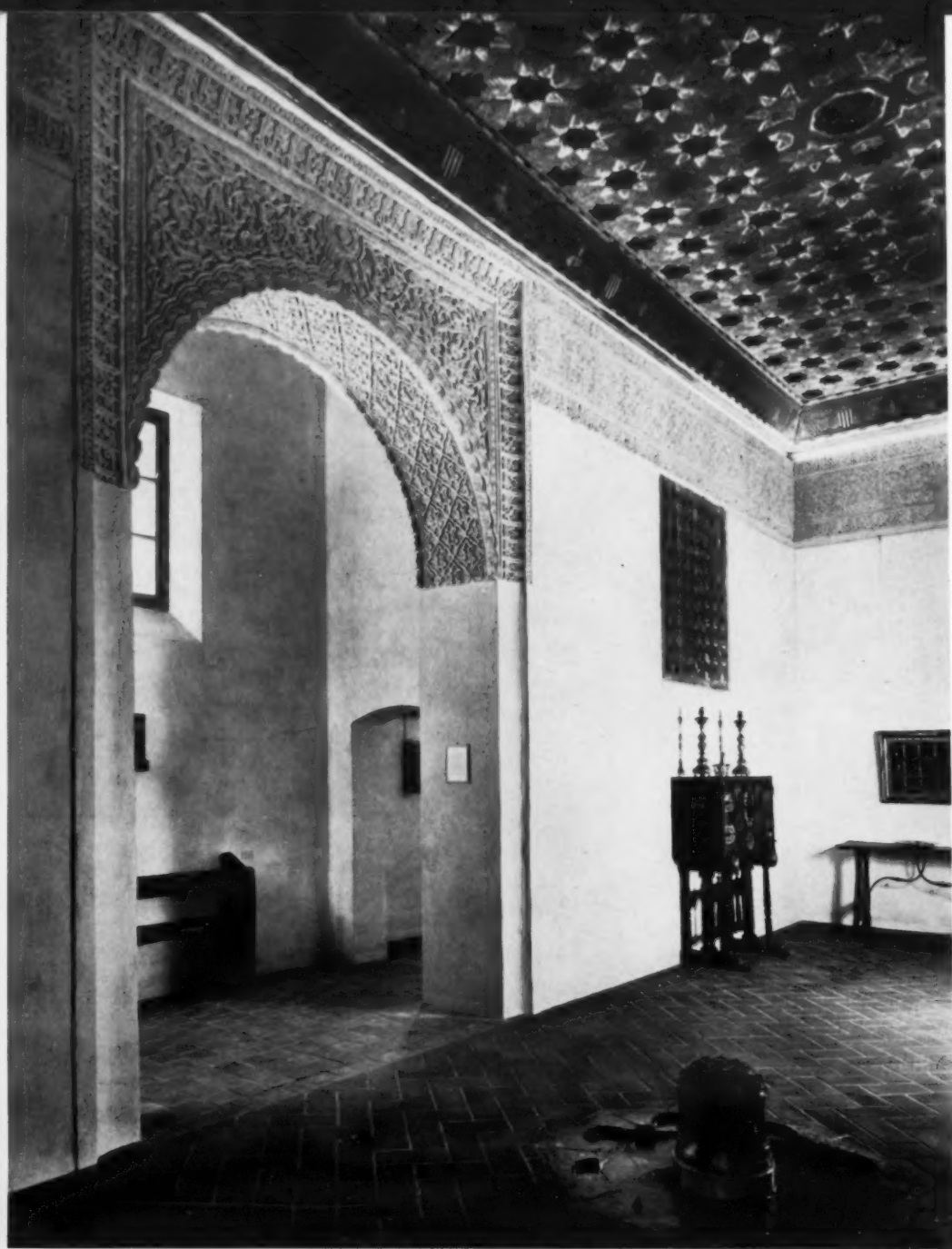
A much-traveled painting, exhibited at the Century of Progress Exposition in Chicago in 1933 and 1934, is the small panel of the *Journey of the Magi* owned by Maitland F. Griggs of New York. The

Northern masters of the early sixteenth century are represented by two paintings, also of religious significance, a *St. George* by Georg Breu, in the collection of Julius Loeb, and the equestrian portrait of the Emperor Charles the Fifth as Saint James Matamoros, lent by the Worcester Art Museum.

An oil sketch by Rubens is a study for the portrait of the Duke of Buckingham. It is owned by Mrs. Constance Haass McMath of Grosse Point, Michigan. The rearing horse with flying mane and tail well illustrates the love of flowing movement so characteristic of Baroque art. As an evidence of the interest in the horse as a personality apart from his connection with man, the exhibition includes a painting by the Dutch master Aelbert Cuyp, lent by Durand-Ruel,

(Continued on page 19)

LENT BY THE WORCESTER ART MUSEUM



CITY ART MUSEUM, ST. LOUIS

THE ARCHWAY, SHOWING ORIGINAL MOORISH PLASTER WORK

Moresque in Missouri: A New Room in St. Louis

AN Hispano-Moresque room of the late fifteenth century, and a marble fountain, probably of Eastern Mediterranean or Turkish origin have just been acquired by the City Art Museum in St. Louis. The room was purchased from Adolf Loewi of Venice, Italy, and the fountain from Arnold Seligmann, Rey & Company, New York. They have been installed in special galleries.

In these galleries and in the newly arranged Hispano-Moresque interior has been placed a group of paintings, sculpture and decorative art assembled from the Museum's collections and from various lenders, to illustrate the kind of art with which a room of this sort was associated in the daily life of the people.

The Hispano-Moresque room acquired by the Museum consists of five main decorative elements; an *artesonado* ceiling, a typically fine work of the end of the fifteenth century; a frieze of polychromed wood; a deep wall band of lace-like plaster work; an imposing archway of the same material; and double wooden ceremonial doors of *lazo* work. According to available information the room comes from the Convent of Santa Isabel in Toledo. This Convent was formerly a secular palace but was given by Isabella the Catholic to a sisterhood of the Franciscan Order. It is recorded that following this donation during the fifteenth and sixteenth centuries many changes were made in the fabric. It is possible that the Museum's room was built as part of the reconstruction undertaken at that time.

The ceiling consists of a geometric arrangement of small pieces of

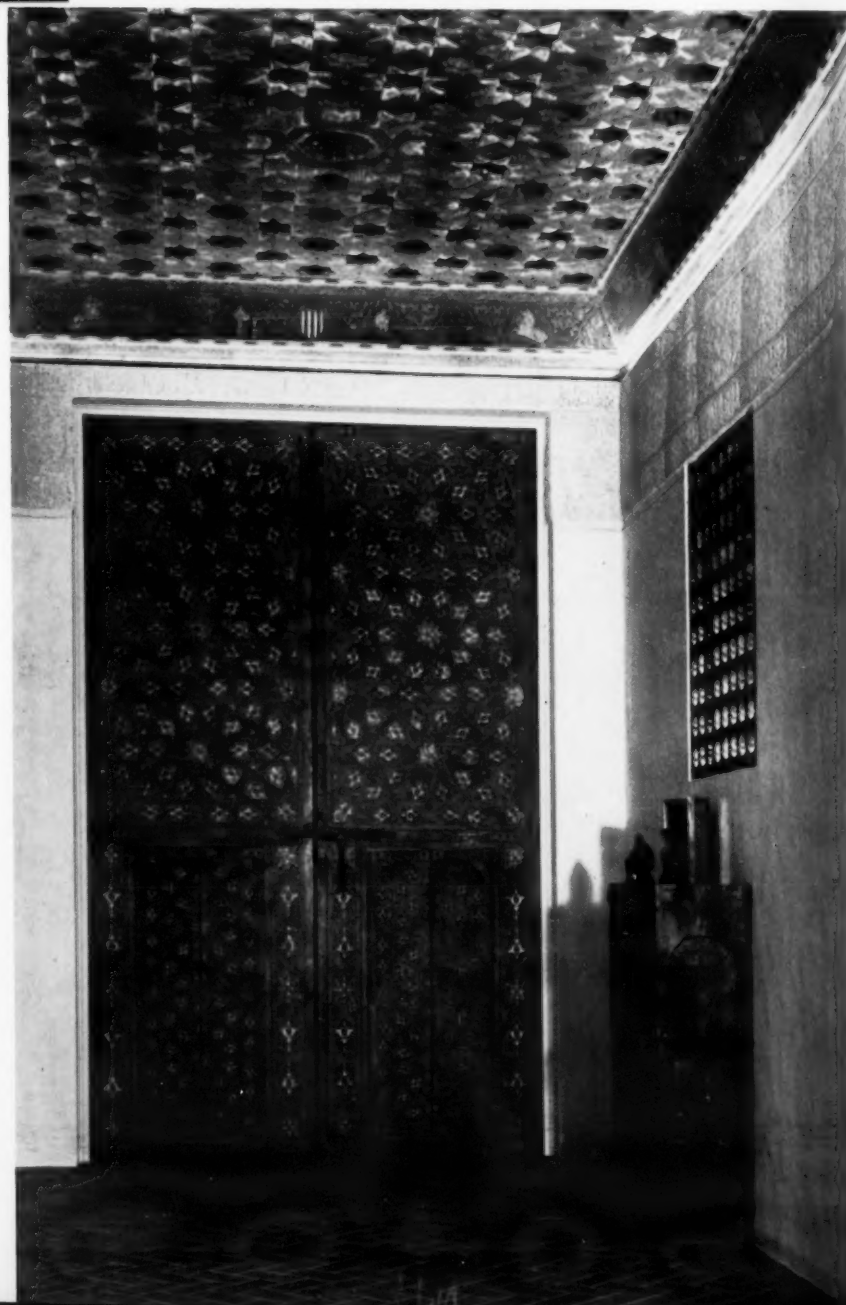
wood developed on the basis of an eight-pointed star comprising what was technically known as a *lazo* of eight, on which much of the original silvery, metallic luster decoration is left. Similar metallic decoration was applied to the triangular surrounds of alternating rows of coffrets giving the illusion of an inset of tile. The pattern is interrupted at five points along the main axis by deeper octagonal recesses also apparently decorated with metallic leaf from which probably hung lamps. Except for the luster decoration already mentioned most of the ceiling is left in the natural resinous pine which was probably originally merely slightly stained. Fortunately it has apparently been spared the hand of the restorer and only the accidents of time have changed its original condition. The construction shown in this ceiling results not merely from the Moslem love of inlay and mosaic but also from the fact that in Egypt, where the technique originated, heavy timbers were scarce and wood even in small pieces was valuable.

Below the ceiling proper is a frieze of painted wood. The decoration of the frieze consists of a series of half medallions or scalloped arches alternately enclosing armorial bearings and figure subjects representing knights, soldiers, etc. Above and below are conventionalized foliate borders. These decorations are carried out in modified greys on a reddish-brown ground. Brighter notes of green and orange appear in the costumes.

The continuous frieze-like band of carved and moulded plaster decoration around the upper part of the wall is an important feature of the room. Star-shaped motives are employed in the design of the frieze similar to those in the ceiling, but more elaborate. Above and below the main band are borders made up of continuous repeats of a brief inscription in Cufic. A similar decorative use of inscriptions so usual in Moslem work is found on the outer frame of the archway. This plaster work shows the skill of the Moslem designer in using a relatively limited vocabulary to produce effects of great richness and

(Continued on page 22)

ELABORATELY DECORATED CEREMONIAL DOORS
CITY ART MUSEUM, ST. LOUIS



ART THROUGHOUT AMERICA

SAN FRANCISCO: AN OUTSTANDING ANNUAL ART EVENT

FOR fifty-eight years the annual exhibitions of the San Francisco Art Association have been the best reviews of West Coast art. So large a quantity of good work has lately been submitted to them that three years ago the show was split into three divisions—one of watercolors and pastels in the fall, prints and drawings in the summer, oils, temperas and sculpture in the spring. Emphasis, of course, has been on the spring division.

Attracted by over a thousand dollars in prize awards, artists from all parts of the United States have submitted works. From nearly a thousand entries this year the jury of selection made of the Fifty-eighth Annual an exhibition representative of all regions. Now filling nine galleries of the San Francisco Museum of Art, its two hundred and thirty-two works reveal earnest and thoughtful workmanship, a wide variety of methods and ideals.

To Dorothy Duncan of San Francisco, wife of Charles Stafford Duncan who won last year's National Academy award, went the Anne Bremer prize for a solid, lyrical *Portrait* of a young girl. Victor Arnautoff, also of San Francisco and onetime assistant to Diego Rivera, was awarded the Parilia Purchase Prize for Painting for a hearty trawler scene called *Fisherman*. Parilia Purchase Prize for Sculpture was awarded to Hubert Buel of Fresno for *Movement*, an abstraction in plaster. Artist Fund Prize went to Raymond Puccinelli for his bronze *Kneeling Dancer*. The San Francisco Museum of Art Purchase Prize has not yet been awarded.

Medals of First Award were given for painting to Alexander Brook's *Gloria* and for sculpture to Anita Weschler's *Martial Music*. Honorable mentions were given to Farwell Raylor's painting of *Presidio Trees* and Avis Zeidler's wood carving, *Indian Story*.

NEW YORK: DEATH OF GEORGE BARNARD

WITH the death of the noted sculptor, George Grey Barnard an internationally known figure has passed from American art. Barnard's reputation was principally founded on his famous statue of Lincoln which occasioned a controversy at the time of its erection in England, though many of his heroic-size figures are in the principal galleries of Europe and America. A tireless worker, his most ambitious project was the giant Rainbow Arch, the plaster of which was completed in 1933 and which he hoped to erect in marble as a peace memorial. His notable collection of Gothic art, one of the most extensive in America was the nucleus for the Metropolitan Museum's Cloisters whose opening on May 10 is to bring the realization of one of his most cherished projects.

BROOKLYN: SOME ACQUISITIONS, GIFTS AND EXHIBITIONS

A NOTABLE recent gift to the Brooklyn Museum is a drawing, *Portrait of la Comtesse Adèle de Toulouse-Lautrec* by her famous son, Henri de Toulouse-Lautrec. Differing in conception and style from the artist's later works, the drawing was made when he was eighteen years old. It was given to the Museum by

Walter N. Rothschild in honor of the seventy-fifth birthday of Edward C. Blum, president of the Brooklyn Institute of Arts and Sciences.

The Museum has also recently acquired two distinguished watercolors, one by Diego Rivera and the other by Winslow Homer. The Rivera, called *Oaxaca* reveals the habit of the mural painter in the decorative outlining of large, simple areas and the modulation of color within these areas, but is otherwise lighter and more playful though still serious in feeling. It is more tranquil and less urgent than the more familiar work of this modern Mexican master. The colors are generally restricted to warm greys in which the bright pinks, lavenders and blues of the costumes are placed with deft effectiveness but without drawing too much interest from the dark areas which compose the central theme of the painting. *The Boatman* by Winslow Homer is a bequest of Mrs. Charles S. Homer. The painting is signed in the lower right with the date 1897 and the

scene is probably laid in the Adirondacks. It was exhibited at the Brooklyn Museum in 1915, at the Carnegie Institute in 1923, at the Fogg Museum of Art in 1927, and at the 1936 Centennial Exhibition.

Recent special exhibitions include a showing of early American pewter from the collection of John W. Poole, an exhibition of European and American samplers and an exhibition of lithographs by Toulouse-Lautrec and his contemporaries.

The Poole collection of pewter is arranged geographically to show typical work of New York, Pennsylvania, Connecticut, Rhode Island, and Northern New England. Rare teapots and communion services are included in the collection, which also comprises bowls, tankards, mugs, etc. A selection of representative and unusual pieces has been made from over two hundred items.

The exhibition of samplers includes work of various nationalities, all from the Brooklyn Museum Collection.

KANSAS CITY: SHOWS BY CONTEMPORARIES

FOR the month of April, the William Rockhill Nelson Gallery and Atkins Museum has held its annual loan exhibition of a series of one man shows of contemporary American artists. Inaugurated several years ago, its purpose is to introduce to the middle west public, artists who have not been seen before in Kansas City. It serves also as a means of submitting painters and their work to the Friends of Art for their consideration of an annual purchase. Each artist is represented by at least ten canvases and in this way, all phases of his work can be shown. The plan, which is believed to be a unique one, has met with great approval on the part of the artists themselves, many of whom object to being seen in only one isolated example.

This year a most significant group of five men has been exhibited, including Jon Corbino, Sidney Laufman, Reginald Marsh, Waldo Peirce, and Frederic Taubes.

MIDDLETOWN: FIRST PUBLIC SHOWING OF A NOTABLE PRINT COLLECTION

THE first exhibition of material from the Print Collection just donated to Wesleyan University is currently on view in the Davison Rooms of the Olin Memorial Library at Wesleyan. This



EXHIBITED AT THE SAN FRANCISCO MUSEUM OF ART
DOROTHY DUNCAN: "PORTRAIT," THE BREMER PRIZE WINNER

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RECENTLY ACQUIRED BY THE UNIVERSITY OF NEBRASKA

"WINTER, PITTSBURGH" FROM A SERIES BY ERNEST FIENE

exhibition consists of a group of etchings, glass prints, woodcuts, and lithographs by Jean François Millet.

The prints include many rare and some unique impressions, as well as studies in various media that bring one very close to the artist experimenting with his craft. There is also one pen and ink drawing, and several of the proofs have additional notations in pencil or pen and ink.

ROCHESTER: ONE MAN SCULPTURE SHOW OF WILLIAM EHRICH

THE Rochester Memorial Art Gallery offers as one of its featured exhibition events this month recent sculpture and drawings by William Ehrich, a member of the staff of the Art Institute of Buffalo and now instructor in modeling of the Rochester gallery. This marks the first one man showing of this distinguished sculptor's work although he is well-known in Germany where he designed the reliefs for the Hindenburg Memorial at Tannenburg and executed many other important commissions for architectural sculpture. Since coming to this country in 1920 Mr. Ehrich has won an enviable reputation for his work in stone and wood, as well as for his rare teaching ability. He was awarded the Pateran Society Prize in the recent exhibition of Western New York Art held at the Albright Art Gallery in Buffalo.

A wide diversity of handling, an unquestionable sincerity and a complete understanding of the material in which he works mark the exhibition and give it a varied and lively appeal. Ehrich's media include wood, stone, bronze, terracotta and glazed ceramics.

Paintings by Waldo Peirce, watercolors by Cleveland artists and the Sixth International Exhibition of Lithography and Wood Engraving complete the list of exhibition offerings this month at the Rochester Memorial Art Gallery.

LINCOLN: PURCHASES FOR AN IMPORTANT UNIVERSITY COLLECTION

FIVE purchases of works by prominent American painters and sculptors have just been announced by the University of Nebraska of Lincoln, Nebraska. They are: *Mahone Bay* by Glackens; *Abandoned Farm House*, a watercolor by Burchfield; *Winter, Pittsburgh*, one of a series of views of this region made by Ernest Fiene; a bronze animal group, *Wandering Three* by Warneke and *Dolphins*, a well known work of Gaston Lachaise. All these purchases were made from the University's annual exhibition organized by the Walker Galleries with loans from various other leading New York galleries. Not only contemporary Americans were shown but also a group of French moderns, notable among which was Gauguin's *Head of a Tahitian* lent by the Museum of Modern Art.

The collection to which these works are going, started in 1928 by Mr. and Mrs. F. M. Hall, has grown amazingly in the last ten years



PRESENTED BY MRS. ALBERT C. LEHMAN TO THE CARNEGIE INSTITUTE
"THE STUDIO" BY CARENA, A 1929 CARNEGIE PRIZE WINNER

and now is among the most important University collections in the country including works by the foremost American painters. In keeping with its standards those most recently acquired are all considered to be outstanding examples of the artists they represent. In their selection Donald Bear of the Denver Art Museum and F. A. Whiting, Jr. of *The Magazine of Art* acted in an advisory capacity.

PITTSBURGH: THE GIFT OF A CANVAS BY CARENA, FORMER PRIZE WINNER

AS A memorial to her husband, Albert C. Lehman, Mrs. Lehman has presented to the Carnegie Institute the painting, *The Studio*, by Felice Carena.

It is particularly fitting that this painting should form a memorial to Mr. Lehman, as it was the first picture to be awarded the Lehman Prize and Purchase Fund.

In 1929, in order to stimulate artists to send their most important canvases to Carnegie Internationals, Albert Lehman offered to buy the best purchasable painting at its sales price, up to the sum of ten thousand dollars, and to give a prize of two thousand dollars to the artist. It was the most generous prize ever offered in the United States in connection with an exhibition of oil paintings. The jury awarded *The Studio* the First Carnegie Prize and the Lehman Prize and Purchase Fund.

The canvas is five feet seven inches in height and ten feet five inches in width. Painted in 1927 and 1928, it was first exhibited at the Venetian Biennial in 1928 and the next year was sent to Pittsburgh for the Carnegie International. It is a complicated but well developed composition involving many figures, large in size and grandiose in conception, with a reclining nude woman, the model, as the center of interest. In the rear, a little to the right of the model, the artist himself occupies a commanding place. At first glance the painting seems to portray an arranged studio tableau. The disinterestedness of the studio workers and idlers in what is going on seems to bear out this idea, but the careful placing of individual figures, their grouping, the sensuousness of the scene, and rich coloration give life and vitality to the whole canvas, which marks a definite stage in the evolution of this greatest of contemporary Italian artists.

The Horse in Art: 2500 Years

(Continued from page 15)

and an English painting by George Stubbs of *Two Hacks*, from Ackermann and Son, Inc., New York.

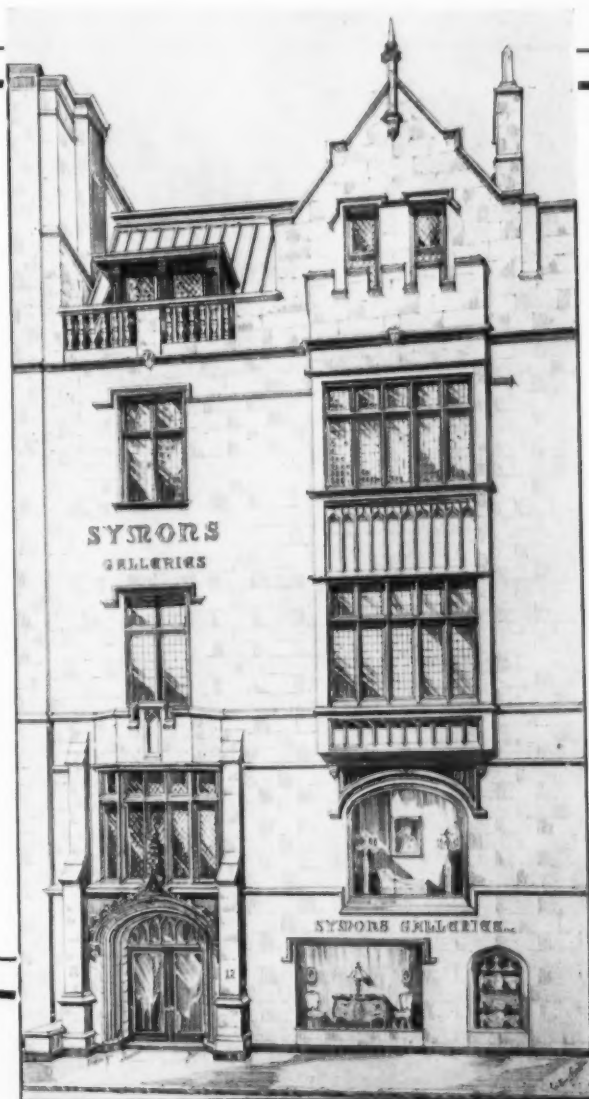
Turning to the Orient, we find that the horse is regarded in quite another light. Since the history of Asia has been conditioned to such a degree by invasions and military conquests, the horse is a vital factor in the political history and consequently in art. The bronze bit from Luristan represents the artistic impulse which was naturally restricted by a nomadic life to the necessities instead of luxuries. Among the Indian objects, the Boston Museum is lending to the exhibition a fine sandstone relief from Kashan in the Mathura style. From China come two terracotta statuettes of the T'ang period from the seventh to the tenth centuries A.D.

Returning again to modern Europe, the early nineteenth century love of Classic forms and of the Romantic is represented by a David *Roman Youth With Horse* from the Detroit Institute of Arts, and two Géricault *Hussars* lent by Wildenstein and Company. Mr. Robert Treat Paine of Boston is lending a painting by Honoré Daumier.

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THE STOLEN REMBRANDT: "SASKIA AT HER TOILET"

The Art News of London

THE sensational picture robbery of Chilham Castle, the most daring of its kind since the 1876 disappearance of Gainsborough's *Duchess of Devonshire*, is holding the stage to the practical exclusion of other art events in London. Despite the fact that it will be next to impossible to dispose of the pictures, five major works have vanished and are baffling all efforts to locate them. The most notable of these is Rembrandt's portrait of his wife, *Saskia at her Toilet*, a small masterpiece for which two hundred and fifty thousand dollars was paid by its owner, Sir Edmund Davis. The four other important canvases are portraits of *Lady Clarges* and of *Pitt* by Gainsborough, *The Earl of Suffolk* by Sir Joshua Reynolds and *Man with Dog* by Van Dyck.

AN exhibition provocative of ideas as well as artistically satisfying was that organized by the Leicester Galleries, who have recently presented "Artists Who Died Young." That such a large selection of men of acknowledged genius should come into this category is a surprising revelation, and their association in a show underlines new contrasts and similarities. The absence of any especially youthful quality was compensated for by the generally technical precocity of the exhibitors. Girtin, Bonnington and Innes were displayed at their best, while the Van Goghs from the Paris period proved to be of rare documentary value. Particular praise went to Christopher Wood's *Tréboul* and to Gore's *Tennis in Mornington Crescent Gardens*. Such unexpected combinations as Modigliani, Beardsley and Caldecott gave a definitely fresh and entertaining turn to the show.

UNDER the title of "Impressionisme" twenty works by artists ranging from Corot to Cézanne have been assembled and are being presented at the Léger Galleries. The growth, development and subsequent decline of the movement may be clearly followed, beginning with the realism of Courbet's *Jeune fille aux fleurs* down to examples of the late Renoir. An even earlier derivation may be deduced from Jongkind's *Vue en Hollande*, a direct successor to the Dutch seventeenth century landscapes. Of special interest is *Cabanon de Jourdan*, the last canvas Cézanne worked upon.

AN important current exhibition covering a little known art, which was scheduled to coincide with the visit of King Carol of Roumania, is that devoted to the painting mural decoration and arts and crafts of his countrymen. The Roumanian nation's closeness to the soil and to its folklore is evident in all these works.

The Art News of Paris

THE restoration of the Cathedral of Rheims, one of the most ambitious works of its kind to be undertaken in modern times, is now nearing completion. Thanks to many generous private contributions and to the ceaseless efforts of the Société des Amis de la Cathédrale the last outward traces of the War will shortly be repaired. Official sanction will be given to the work on July 10, when Rheims is to be the scene of imposing public ceremonies. As a prelude to this event the Orangerie is currently showing "The Treasures of Rheims," a remarkable series of mediaeval works of art deriving from the cathedral itself and from various other sources in the town.

Among the rarest and most interesting of these are a series of painted hangings, the largest collection of its kind in Europe, which are admirable sources of documentation on mediaeval arts and manners. For many years it was believed that these hangings were cartoons for tapestries, but as no known example was ever woven after any of them, it was concluded that they must have served as backdrops for the mystery plays so popular at this time, or that they constituted inexpensive substitutes for tapestries to be hung on the façades of houses during holiday processions. Ranging in date from the middle of the fifteenth through the first third of the sixteenth century, their subject matter is exclusively religious, covering *The Mysteries of the Old Testament*, *The Mysteries of the Vengeance of Christ*, and similar themes.

The central gallery of the Orangerie also contains a magnificent series of tapestries deriving from the Treasure of the cathedral. One of the most important of these, which measures nine meters in length, was woven at Arras for Philippe le Bon and depicts a history of King Clovis. Once in the royal collection of Burgundy, this specimen was captured from Charles V at the battle of Metz and subsequently presented to the cathedral by Charles de Guise, Cardinal de Lorraine. Another important pair are *The Annunciation* and *The Miracles of St. Rémy*, each one of which originally belonged to a famous early sixteenth century series. Their stylistic affinity proclaims them to probably be by the same artist, possibly one of the designers who worked for the Flemish looms.

The amazing proficiency of the mediaeval craftsman is shown in unique examples of the so-called minor arts with gold- and silver-smith work predominating. Outstanding is a fragment of the great chandelier which, until its destruction in the Revolution, hung in the choir of St. Rémy. It is a section of the triangular base of the candelabra, a magnificent example of the metal work of the early twelfth century, possibly attributable to Nicolas de Verdun. The Chalice of St. Rémy, which served in the coronation ceremonies for the King's Communion, is a piece of late twelfth century work of amazing richness ornamented with *cloisonnée* work, filagree, pearls and precious stones. Among the many gorgeous reliquaries should be noted that of St. Epine and that of the Resurrection. The former, carved in crystal with gold bands decorated with a pomegranate motif, is the work of Lemaître, while the latter bears a curious decoration of personages, castles and crenelated battlements. To round out this galaxy the Louvre has loaned what is known as the sword of Charlemagne, the legendary *Joyeuse* of the first Capetian kings, and a set of spurs which also figured only at coronation ceremonies.

The more familiar aspects of Gothic art, painting and sculpture, are also shown, many of the latter coming from the church of St. Nicaise which, destroyed in the eighteenth century, was said to have been the rival of the cathedral in richness and beauty. From the Louvre itself comes the famous head of a young Gaul found in Rheims, a reminder of the antiquity of the town and of its importance in Roman days. There is a fine statue of an archbishop from the tomb of the Abbé Odon and a curious thirteenth century exorcism scene of iconographic interest. A polychromed head of the Carolingian king, Lothaire, found under the pavement of the cathedral in 1010, and four large statues of musicians which once decorated the façade of a famous house in Rheims are further important pieces.

The selection of paintings is remarkable for a provincial French collection, in that it is unusually rich in works of the German school, there being no less than ten drawings by the elder Cranach, three by Cranach the Younger, a portrait attributed to Hans Holbein and one by the rare master, Amberger. Van Loo, Matthieu LeNain, Van der Helst, Moroni and Sebastiano del Piombo give variety to the show which also offers a considerable selection of the nineteenth century French masters.

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Poetic View of the Late Renoir

(Continued from page 8)

before the final resolution of Renoir's style there is the *Reclining Bather* of 1903 (lent by Durand-Ruel), a long horizontal panel representing a nude whose composure and lineal definition is basically classical. Her graceful body, massed and outlined in a series of undulating convexities, is closer to the restrained nudes of the Venetians and of Ingres. Her skin shimmers with iridescent tints and the surface is enameled with delicate glazes which create a porcelainous effect. There are not yet the heroic, weighty, irregular forms, the opulent rose-reds and warmer hues that pervade the later pictures, fill the atmosphere, mold the forms and weld the whole together in a polytonal symphony. Sumptuous is the small reclining nude of 1914, a true descendant of Titian's tradition. Pagan are the large bathers of 1913 and 1914 (lent by Durand-Ruel).

When Renoir visited Spain in 1895 he was attracted by Goya's *Royal Family* and commented on the exquisite rendition of the diamonds and the little satin shoes. Renoir's love of *bijoux*, roses and the textures of surfaces like the surfaces of skin and fabrics, apparent throughout his development, is given full play in the two large vertical panels, *Dancer with Tambourine* and *Dancer with Castanets*, painted in 1909. Luxuriously costumed in shimmering, diaphanous drapery, ornamented with jewelry and garlands of roses, flushed with red like the cheeks of Cézanne's apples, these "rosy monsters" still retain the character of Classical reliefs from which they ultimately derive. They are painted, not with the caressing strokes that were used in the horizontal panel of 1903 but with the broader stroke which became characteristic of the artist as his hands became twisted and useless from his ailment. The story is told of how Renoir, in defiance of his illness, resolved to defend himself against the accusations that he painted only recumbent figures and had his chair placed on trestles and so painted these two *Danseuses*.

Although Renoir had repudiated the Impressionists he carried on their principles in his later landscapes. However, to the changing atmosphere sparkling, throbbing with multicolored lights, he added his feeling for volume. An array of intimate studies from the Gangnat Collection reiterate the joy that Renoir sought to paint, and painted so radiantly.

Moresque in Missouri

(Continued from page 16)

variety. Usually this plaster ornament was not left in the white but picked out in the same brilliant colors used on the wood work. Whether or not the present example was so treated is difficult to determine though distinct traces remain of a blue coating which may have been the foundation for further color.

The large ceremonial doors have been installed at the east end of the room though probably originally used over an arched opening similar to the one in the present group. The doors themselves are representative of the type in practically universal use among the Moors of Spain and North Africa. Here the decoration is based on a ten-pointed star which is further emphasized by the painted elaboration. As in all doors of this type smaller doors or posterns were cut in the lower part of both leaves so that the entire door need not be opened except on ceremonial occasions.

Primitive Painters from the People

(Continued from page 9)

subject, is seen in several versions. Here the tradition of craftsmanship which grew out of handling tools and materials is apparent in the excellent state of preservation of his canvases. Structurally firm and logical, they are rich in the detail which reconstructs a many-sided life. Thorvald Hoyer, born in Copenhagen and now living in Illinois, was an acrobat for years in vaudeville. His amazing color sense and his passion for surface quality marks all of his ten paintings. His *Inside a Barn* has dramatic strength in a contrast of light and geometrical form. Lebduska, whose work has been seen in New York for some time, reveals in the paintings shown a wide scope for his compositional talent as well as delectable color. Robert Cauchon, who made his appearance in the French Canadian show this winter, is represented by three examples, one of them, *Red Surrey*, being a favorite.

John Kane in twenty paintings refreshes one's memory of his exhibition last December, and contributes in his answer to the question why he painted, the impulse to instinctive painting in his and all ages, "I like the puttin' on o' the color."

COMING AUCTIONS

Americana from the Colonial Antique Shop

ON Thursday and Friday afternoons, May 5 and 6, the American Art Association-Anderson Galleries will sell by auction the entire collection of the Colonial Antique Shop of Boston, Mass., sold because of dissolution of partnership, and the private collection of Harold S. Hanks of Wellesley, Mass., both sold by order of Samuel D. Harris, attorney and counsellor-at-law, Brookline, Mass. The collection, comprising American furniture including banjo, shelf, and tall-case clocks by famous makers, and labeled mirrors; hooked rugs; decorations; an intriguing collection of mechanical penny banks; and with a silver flat-topped tankard by William Vilant, will be on exhibition from April 30 until the days of sale.

Outstanding in the American furniture are a carved and paneled mahogany secretary, about 1760, with a large eagle finial; a Heppelwhite inlaid figured mahogany sideboard with original General Washington brasses, New England, about 1780, formerly owned by Benjamin Bass Leeds of Old Dorchester, Mass.; a Queen Anne pine



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highboy, New England, about 1720; and a rare Chippendale mahogany bombe bureau, Rhode Island, about 1760. Among the many other attractive Chippendale, Heppelwhite, and Sheraton pieces, in mahogany, pine, walnut, cherry, curly maple, and other woods, are nicely proportioned desks, lowboys, and cupboards.

A Collection of Etchings and Engravings

FINE etchings and engravings by Dürer, Rembrandt, Goya, Forain, Bone, McBey, Whistler, Zorn, and others, mostly from the portfolios of three private collectors in England, will go on exhibition on May 4 at the American Art Association-Anderson Galleries prior to sale by auction Wednesday evening, May 11. A magnificent impression of *Spanish Good Friday* is present in a large group of drypoints by Muirhead Bone, Scottish contemporary. In this group, all of which are in perfect condition, there are also three portraits of Joseph Conrad, including a beautiful proof on Japanese paper of the rare *Joseph Conrad Reading*.

Two other Scottish contemporaries are also well represented in the sale, James McBey with an important group of his etchings and drypoints including a very fine proof on old paper of his etching *Dawn* and a number of his later Venetian subjects, and Sir David Young Cameron with a fine selection of drypoints. Among the English contemporary artists are Gerald L. Brockhurst, represented by a few of his most popular subjects.

Among the old masters, a choice group of Dürer's engravings contains a very fine proof of *Saint Jerome in Penitence*, a beautiful impression of *The Little Horse*, and a superb proof of *The Great Horse*. Lucas Cranach the Elder is represented by a beautiful impression

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Leading in importance in the collection of fifteen valuable tapestries is the group of five companion verdure from Mrs. James P. Donahue's collection, with small figures, woven at Brussels most probably in the decade of 1600-1700 by the celebrated Jakob van der Borcht, in collaboration with other craftsmen. These exquisite landscapes of exceptionally fine weave, contained within garden-flower borders, in a rich palette portray the mythological story of the youth Vertumnus in pursuit of Pomona.

The period furniture of the sale exhibits a remarkable range, further interest being provided by the inclusion of a notable group of Chinese carved jades, porcelains, pottery, velvets and brocades.



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GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8.	Emptage: Paintings, to	May 7
Ackermann, 50 E. 57.	English XVIII Century Sideboards, to	June 1
American Place, 509 Madison.	Arthur Dove: Paintings, to	May 10
Architectural League, 115 E. 40.	Fifty American Prints, to	May 7
Arden, 460 Park.	Nathaniel Choate: Sculpture, to	May 14
Argent, 42 W. 57.	Shinn; Smithburn: Paintings, to	May 2-14
Artists, 33 W. 8.	Review Exhibition: Painting; Sculpture, to	May 15
Art Students League, 215 W. 57.	Student Concours, to	May 3-14
Babcock, 38 E. 57.	Alice Judson: Paintings, to	May 7
Barbizon-Plaza, 101 W. 58.	Berthelsen: Paintings, to	May 7
Bignou, 32 E. 57.	Modern French Paintings, to	May 30
Boyer, 69 E. 57.	Contemporary American Paintings, to	May 30
Brooklyn Museum.	Techniques of Chinese Art, to	June 6
Buchholtz, 32 E. 57.	Kaethe Kollwitz: Sculpture and Drawings, to	May 1-June 1
Carstairs, 11 E. 57.	Jean de Botton: Paintings, to	May 7
Contemporary Arts, 38 W. 57.	Alice Neel: Paintings, to	May 2-21
	Klonis; John Pellew: Paintings, to	May 7
Decorators, 745 Fifth.	Allen Terrell: Sculpture, to	May 7
Decorators Picture, 554 Madison.	Four Rooms for Pictures, to	May 14
Delphic, 44 W. 50.	Mori; Rodman; Marros: Paintings, to	May 8
Downtown, 113 W. 13.	David Fredenthal: Paintings, to	May 18
Durlacher, 11 E. 57.	Memorial Exhibition: Jean de Brunhoff, to	April 30
Durand-Ruel, 12 E. 57.	XIX, XX Century Paintings, to	June 1
East River, 358 E. 57.	Children's Art, to	May 15
Federal, 225 W. 57.	Art Project: Paintings, to	May 11
Ferargil, 63 E. 57.	Norman Mason: Paintings, to	May 8
Findlay, 8 E. 57.	Modern French Paintings, to	May 15
Fine Arts, 215 W. 57.	Annual Show: Architectural League, to	May 12
French Art, 51 E. 57.	Modern French Paintings, to	May 15
Freund, 50 E. 57.	Schiff: Paintings; Swann: Sculpture, to	May 11
Gimpel, 2 E. 57.	Rodin: Sculpture, to	May 15
Grand Central, 15 Vanderbilt.	Students' Sculpture and Paintings, to	May 2-7
Grand Central, 1 E. 51.	Jonas Lie: Paintings, to	May 7
Grand Central Palace.	Annual Show: Independent Artists, to	May 18
Grant Studios, 175 Macdougall.	Group Show: Paintings, to	May 9
Harlow, 620 Fifth.	Mary Cassatt: Watercolors, to	May 1
Harriman, 63 E. 57.	Thomas Donnelly: Paintings, to	May 7
Keppel, 71 E. 57.	Romantic Lithographs, to	June 1
Kleemann, 38 E. 57.	Paintings by Americans, to	May 30
Knoedler, 14 E. 57.	XV and XVI Century Prints, to	June 1
Kraushaar, 730 Fifth.	Randall Davey: Paintings, to	May 17
Lencer, 94 Lexington.	Julian Mager: Paintings, to	May 7
John Levy, 1 E. 57.	English XVIII Century Paintings, to	June 1
Lilienfeld, 21 E. 57.	Old and Modern Masters, to	June 1
Macbeth, 11 E. 57.	F. J. Finck; P. von Saltza: Paintings, to	May 9
Matisse, 51 E. 57.	Joan Miro: Paintings, to	May 7
Mayer, 41 E. 57.	Prints by Old and Modern Masters, to	June 30
Mercury, 4 E. 8.	Edouard Rigele: Paintings, to	May 1-14
Metropolitan Museum of Art.	Early Pattern Books, to	May 30
	Walter Gay: Paintings, to	May 30
Midtown, 605 Madison.	Isaac Soyer: Paintings, to	May 3-21
Milch, 108 W. 57.	Selected American Paintings, to	May 2-31
Miller, 24 W. 55.	Textiles and Rugs, to	May 30
Montross, 758 Fifth.	Louise Farnsworth: Paintings, to	May 7
Morgan, 106 E. 57.	Lithographs in Color, to	May 15
Morton, 130 W. 57.	Twenty Sponsored Artists: Paintings, to	May 4-18
Municipal, 3 E. 67.	New York Artists: Paintings, Sculpture, to	May 8
Museum of the City of New York.	The Circus, to	June 1
Museum of Modern Art, 14 W. 49.	Masters of Popular Painting, to	June 28
Neumann, 509 Madison.	Group Show: Paintings, to	May 21
New School, 66 W. 12.	P. I. Sekaer: Photographs, to	May 7
New York Public Library.	50 Years of Political Cartooning, to	May 30
Nierendorf, 21 E. 57.	Schmitt-Rottluff: Paintings, to	May 2-23
Outdoor, Park at 30.	Sculptors' Guild: Group Show, to	May 4
Passedoit, 121 E. 57.	Edwin Dickinson: Paintings, to	May 7
Perls, 32 E. 58.	Modern Primitives of Paris: Paintings, to	May 31
Rehn, 683 Fifth.	Spring Show: Paintings, to	May 15
Reinhardt, 730 Fifth.	Laurence Tompkins: Sculpture, to	May 14
	Colucci: Paintings, to	May 21
Rockefeller Center.	Pratt Institute Students' Show, to	May 15
Russell Sage, 144 Lexington.	Children's Arts and Crafts, to	May 2-7
Schaeffer, 61 E. 57.	Old Masters, to	June 1
Schultheis, 15 Maiden Lane.	Group Show: Etchings, to	May 15
Jacques Seligmann, 3 E. 51.	Electra Waggoner: Sculpture, to	May 7
Sporting, 38 E. 52.	Ogden Pleissner: Paintings, to	April 30
Sterner, 9 E. 57.	Virginia Berresford: Paintings, to	May 7
Studio Guild, 730 Fifth.	Katherine Lovell: Paintings, to	May 2-14
Sullivan, 460 Park.	Modern Paintings and Drawings, to	June 30
Tricker, 10 W. 57.	Pennsylvania Farm Painters, to	May 7
Uptown, 29 W. End.	Judson Briggs: Paintings, to	May 2-20
Valentine, 16 E. 57.	Ferguson: Paintings; Vagis: Sculpture, to	May 2-20
Vendome, 339 W. 57.	Sawyer; Blume; Buzzelli: Paintings, to	May 10
Walker, 108 E. 57.	Mabel La Farge: Paintings, to	May 14
H. D. Walker, 38 E. 57.	Kaethe Kollwitz: Prints, to	May 2-June 4
Wanamaker.		
Astor Place.	Annual Show: American Artists' Congress, to	May 5-21
Westermann, 20 W. 48.	Masters of the XX Century, to	May 15
Weyhe, 794 Lexington.	Adolph Debn: Paintings, to	May 7
Whitney, 10 W. 8.	Frank Duveneck: Paintings, to	May 15

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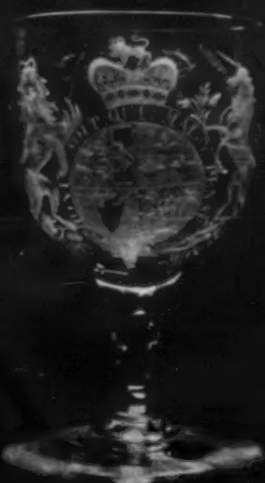
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This variety of Waterford glass objects from Edwards and Sons, London, includes good examples. Quantities of this type of glass were sent to America in the late eighteenth century.

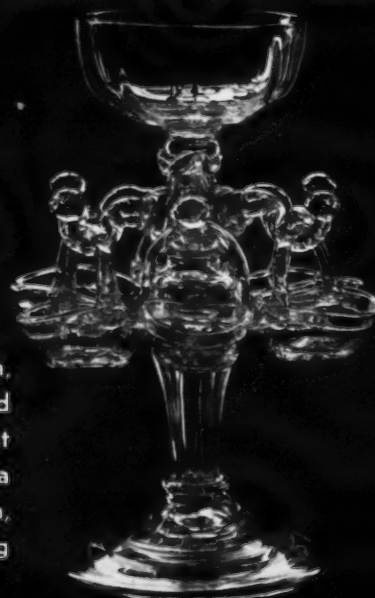


The crystal compote is one of a pair, and comes from Georg Jensen. Its stem is twisted, and it is seven and one-half inches in diameter.



A glass goblet from the Schaffer Collection, made in the Russian Imperial factory in the 18th century. The etched pattern includes the monogram of the Empress Elizabeth.

From Cecil Davis, London, comes the sweetmeat stand with six hanging baskets. It is of molded glass, has a Silesian stem and is English, circa 1740—an interesting example of this period.



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